

Chitarra

1ª Antologia di Successi
Nuova Edizione con CD

facili trascrizioni con intavolatura
a cura di **Roberto Fabbri**

Jazz

Foglie morte (Les Feuilles Mortes)
Oh Susanna
Summertime (From "Porgy and Bess"®)

Pop

Is there anybody out there? (Pink Floyd)
Hotel California (Eagles)
Stairway to heaven (Led Zeppelin)

Cinema

Once upon a time in America (C'era una volta in America)
Over the rainbow (Il mago di Oz)
Lara's theme (Doctor Zivago)
The pink panther

Classica

Tema dalla Romanza in fa maggiore Op. 50 (L.van Beethoven)
Canone in Re (J. Pachelbel)
Adagio (T. Albinoni)
Aria sulla 4ª corda (J. S. Bach)





FOGLIE MORTE

(Les Feuilles Mortes)

Adatt. del testo italiano di A. Cavaliere - Testo Orig. di J. Prévert - Musica di J. Kosma

Celebre standard jazz, è stato proposto in migliaia di versioni e per ogni strumento.
Questa versione chitarristica è molto semplice e di facile esecuzione, cercate comunque di mettere sempre ben in evidenza la linea melodica.
Arr. Sabino De Bari

First system of musical notation for guitar, measures 1-4. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with fret numbers indicated below the strings.

Second system of musical notation for guitar, measures 5-8. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with fret numbers indicated below the strings.

Third system of musical notation for guitar, measures 9-12. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with fret numbers indicated below the strings.

Fourth system of musical notation for guitar, measures 13-16. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with fret numbers indicated below the strings. The system includes a key signature change to one sharp (F#) and a key signature change to one sharp (F#).



OH SUSANNA

Tradizionale

Questo famosissimo brano tradizionale americano è noto a tutti. Tenete sempre bene in mente la linea melodica. L'arrangiamento ad accordi richiede e vi farà scoprire posizioni diverse o alternative che potrete così esercitare. La tablatura vi aiuterà comunque a individuare in modo esatto le posizioni proposte, divertitevi a suonarle e magari anche a cambiare qualcosa. Suonate lentamente ma cercate di dare una dinamica con dei "crescendo" e "diminuendo".
Arr. Giovanni Palombo

B I

14

B I

B I

T 3 1 3 0 3 3 5 3 0 1 3

A 1 2 0 0 0 0 0 0 0 0 0

B 1 3 1 1 0 0 0 0 0 0 0

17

B III

T 0 0 3 3 1 1 5 5 5

A 3 4 6 5 3 2 3 3 3

B 3 4 6 3 2 2 3 3 3

20

B III

B VI

$\sharp B V$

T 3 3 0 2 2 5 7 0 8 8 5

A 0 0 0 1 2 5 7 0 8 8 5

B 2 2 3 4 5 5 7 7 6 6 8

23

$\sharp B III$

T 3 0 1 3 0 0 3 3 0

A 0 0 1 3 0 0 3 3 0

B 0 0 1 3 0 0 3 3 0



SUMMERTIME

(From "Porgy and Bess"®)

Testo di Ira Gershwin - Musica di George Gershwin

Questo brano famosissimo è tratto dall'opera "Porgy and Bess"® andata in scena nel 1935 a New York, è ispirato alla musica dei neri d'America. Nell'esecuzione cercate di rendere l'andamento leggermente swingante nelle figurazioni di crome.
Arr. Roberto Fabbri

First system of musical notation for "Summertime". It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with notes and rests, including fingerings (i, a, i, a) and dynamics (p, 2p). Below the staff are three staves labeled T, A, and B, which contain fingerings for the left hand.

Second system of musical notation for "Summertime". It continues the melody from the first system, starting with a measure number of 4. The notation includes notes, rests, and dynamics (p, 2p). Below the staff are three staves labeled T, A, and B, containing fingerings for the left hand.

Third system of musical notation for "Summertime". It continues the melody from the second system, starting with a measure number of 7. The notation includes notes, rests, and dynamics (p). Below the staff are three staves labeled T, A, and B, containing fingerings for the left hand.

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Sub-Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - Via G. Fara, 39 - 20124 Milano

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10

②

$\sharp B X$

$\sharp B VII$

$\sharp B X$

T 3 12 12 10 10 12

A 2 2 2 2 2 2

B 0 0 0 0 0 0

13

$\sharp B V$

T 5 3 0 2 4 5 0

A 3 3 1 3 3 3 8

B 0 2 0 0 0 0 0

17

$\sharp B V$

T 3 3 1 3 5 5

A 0 4 0 2 4 2 0 3 0 2 3

B 0 0 0 0 0 0 0 0



IS THERE ANYBODY OUT THERE?

Testo e Musica di Roger Waters

Mitico arpeggio creato dalla fantasia del chitarrista David Gilmour dei Pink Floyd, è un ottimo esercizio per chi si è avvicinato da poco all'arpeggio perché la formula proposta: "p i m a m i" (pollice, indice, medio, anulare, medio, indice), è praticamente la più semplice che si possa eseguire sul nostro amato strumento.

Arr. Roberto Fabbri

First system of musical notation (measures 1-5). The treble clef staff shows a melodic line with fingerings 'i m a m i' above the first five notes. The bass clef staff shows a bass line with fingerings '2 1 0 1 2 2' for measures 1-2, '3 2 1 0 1 2 3 2' for measures 3-4, and '4 2 1 0 1 2 4 2' for measure 5. Dynamic markings include 'p' (piano) and accents (>).

Second system of musical notation (measures 6-9). The treble clef staff continues the melodic line with fingerings 'i m a m i' above measures 7-8. The bass clef staff shows fingerings '2 1 0 2 1 0' for measure 6, '0 2 2 1 0 1 2 2' for measure 7, '0 2 2 1 2 2 2 2 2' for measure 8, and '2 2 1 0 1 2 2 2' for measure 9. Dynamic markings include 'p' (piano) and accents (>).

Third system of musical notation (measures 10-13). The treble clef staff continues the melodic line. The bass clef staff shows fingerings '3 2 1 0 1 2 3 2' for measure 10, '4 2 1 0 1 2 4 2' for measure 11, '3 2 1 0 1 2 3 2' for measure 12, and '3 2 1 2 0 2 1 0' for measure 13. Dynamic markings include accents (>).

14

i m a m i

p

T 1 0 1 2 2 1 2 2 1 0 1 2 2

A 0 2 1 0 1 2 2 2 1 0 2 2 2

B 0 3 2 0 2 2 2 2 1 0 2 2 2

18

i m a m i

p

T 1 0 1 2 2 1 2 2 1 0 1 2 2

A 0 2 2 1 0 1 0 2 2 0 0 1 3 3 0

B 0 3 2 0 2 2 2 2 1 0 2 2 2 0 1

22

3 2

p

T 0 3 2 1 0 0 3 2 0 1 0 2 2 0 0 1 3 0 3 0 0 2 2 0 9

A 0 3 2 1 0 0 3 2 0 1 0 2 2 0 0 1 3 0 3 0 0 2 2 0 9

B 0 3 2 0 1 0 2 2 0 1 3 0 3 0 0 2 2 0 9

26

3 2

p

T 8 7

A 7

B

FINE

Da capo al § poi FINE

i m a m i

p

T 1 0 1 2 2 1 2 2 1 0 1 2 2

A 0 2 2 1 0 1 2 2 2 0 2 2 1 5 7 8 12 14

B 0 2 2 1 0 1 2 2 2 0 2 2 1 5 7 9



HOTEL CALIFORNIA

Testo e Musica di D. Henley, G. Frey, D. Felder

Pezzo storico di un gruppo storico! E' un ottimo brano per esercitarsi sulla tecnica dell'arpeggio, attenzione alla durata delle note. se leggete l'intavolatura cercate di contare comunque i valori proposti nel pentagramma. Un accorciamento: per eseguirlo nella tonalità originale rendendo al meglio la sonorità ponete un barré mobile al VII tasto e leggete naturalmente come se foste in prima posizione.

Arr. Roberto Fabbri

Intro

Strofa

21

T
A
B

27

T
A
B

Ritornello

33

T
A
B

38

T
A
B

43

T
A
B

dalla
Sinfonia

STAIRWAY TO HEAVEN

Testo e Musica di Jimmy Page, Robert Plant

Questo mitico brano presenta un arpeggio che è diventato un classico nella storia del Rock, scritta per chitarra acustica suona benissimo anche sulla chitarra classica; attenzione alla parte ritmica centrale nella quale dovrete eseguire gli accordi suonando con un'alternanza dell'indice e del pollice della mano destra.

Arr. Roberto fabbri

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the guitar accompaniment. The vocal melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the notes. The guitar accompaniment is in 4/4 time, starting with a treble clef and a key signature of one sharp. The second system contains the guitar accompaniment for the second part of the song, which is in 4/4 time and starts with a treble clef. The lyrics 'The Rose Tree' are written below the notes. The guitar accompaniment is in 4/4 time, starting with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines.

5 B V B II

I 5 5 7 5 7 8 5 8 2 3 2 0 1 1 0 1 2 0 1 1 0 1 2

B 7 5 6 5 5 4 2 3 2 0 1 2 0 0 0 0 2

Musical score for guitar, measures 9-12. The notation includes a treble clef, key signature of one sharp (F#), and various musical symbols such as notes, rests, and fingerings. Below the staff are two rows of fret numbers for the left hand.

13

Musical score for 'The Rose Tree' (No. 13). The score is written for a single melodic line on a treble clef staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs. Below the staff, there are two rows of numbers: 'T' and 'A' for the treble and bass staves respectively, and 'B' for the bass staff. These numbers represent fingerings for the left hand.

T 1 2 3 2 0 1 0 0 2 3 2 0 0 0

A 3 2 0 0 3 2 0 2 3 2 0 0 2 3

B 3 2 0 0 3 2 0 2 3 2 0 0 2 3

17 **B V** **B II** ⑤

T 5 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2

A 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

B 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

21 **B V** **B II**

T 5 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2

A 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

B 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

25 **B VII** Da Capo al poi Coda

T 3 3 3 3 3 7 5 3 5 3 3 3 3 7 5 3 5 7

A 3 3 3 3 3 7 5 3 5 3 3 3 3 7 5 3 5 7

B 3 3 3 3 3 7 5 3 5 3 3 3 3 7 5 3 5 7

30 **Coda B V** **B II**

T 5 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2

A 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

B 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

33 **B V** **B II**

T 0 1 1 5 5 7 5 7 8 5 8 2 3 2 0 1 2 1 0 1 2

A 0 1 1 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

B 2 0 0 7 5 5 6 5 5 5 5 4 2 3 2 1 2 1 2

ONCE UPON A TIME IN AMERICA

(C'era una volta in America)

Musica di Ennio Morricone

La musica del film "C'era una volta in America", come molti altri brani di Ennio Morricone, risulta particolarmente efficace sulla chitarra, strumento che, date le sue caratteristiche, ben si plasma alle diverse atmosfere sonore richieste dall'autore. La parte introduttiva del pezzo, nell'originale eseguita dal flauto di Pan, è qui resa in maniera suggestiva grazie ad una serie di legati e tocchi rapidi sulle prime due corde. Questa cascata di note sfocia in una melodia accompagnata in MI maggiore di ampio respiro. L'intento didattico di questo lavoro è finalizzato allo studio del "legato" e al potenziamento del barré.

Art. Francesco Russo

[illegible]

12

B II

$\sharp B IV$

I 3 5 2 3 5 2 3 5 2 3 5 2 3 0 2 3 5 2 0

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

16

$\sharp B II$

$\sharp B IV$

$\sharp B II$

I 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

22

B IV

I 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

27

$\sharp B II$

$\sharp B II$

$\sharp B IV$

I 5 5 7 4 5 2 5 4 5 4 5 4 5 4 5 4 5 4

A 5 5 7 4 5 2 5 4 5 4 5 4 5 4 5 4 5 4

B 5 5 7 4 5 2 5 4 5 4 5 4 5 4 5 4 5 4

CineMa

OVER THE RAINBOW

Testo di E. J. Harburg - Musica di Harold Arlen

La celebre colonna sonora del film "il mago di OZ", è stata trattata qui con un arrangiamento di taglio jazzistico, cercando comunque di rimanere nelle prime posizioni dello strumento. Ne è nato così un gradevolissimo pezzo chitarristico non particolarmente difficile ma di sicuro effetto.

Arr. Paolo Bontempi

♯B III

♯B V

♯B III

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13 B I B V

T
A
B

17

T
A
B

20

T
A
B

24 *dal ♯ al ♯ poi*
Fine

T
A
B

LARA'S THEME from "Doctor Zhivago"

Musica di Maurice Jarre

Questo celebre brano è tratto dalla colonna sonora del film "Il Dottor Zivago (Doctor Zhivago)", il lungometraggio tratto dall'omonimo romanzo di Boris Pasternak. Il film ottenne nel 1965 ben 5 Oscar tra i quali quello per la miglior colonna sonora.

Arr. Gianluca Modica

Sheet music for "Lara's Theme" from "Doctor Zhivago", arranged by Gianluca Modica. The music is in G major (one sharp) and 12/8 time. It consists of four systems, each with a treble clef staff, a bass clef staff, and a guitar-style staff with fret numbers.

System 1: Treble clef staff starts with a treble clef and a key signature of one sharp (F#). The bass clef staff starts with a bass clef and a key signature of one sharp (F#). The guitar-style staff starts with a treble clef and a key signature of one sharp (F#). The first system is marked with a treble clef and a key signature of one sharp (F#). The guitar-style staff has fret numbers: 2, 2, 0, 8, 9, 5, 6, 6, 4, 7, 5, 0, 4, 3, 4, 4, 4.

System 2: Treble clef staff starts with a treble clef and a key signature of one sharp (F#). The bass clef staff starts with a bass clef and a key signature of one sharp (F#). The guitar-style staff starts with a treble clef and a key signature of one sharp (F#). The second system is marked with a treble clef and a key signature of one sharp (F#). The guitar-style staff has fret numbers: 4, 4, 5, 2, 4, 5, 4, 2, 1, 2, 2, 0, 4, 0, 10, 9, 10, 9, 2, 0.

System 3: Treble clef staff starts with a treble clef and a key signature of one sharp (F#). The bass clef staff starts with a bass clef and a key signature of one sharp (F#). The guitar-style staff starts with a treble clef and a key signature of one sharp (F#). The third system is marked with a treble clef and a key signature of one sharp (F#). The guitar-style staff has fret numbers: 2, 2, 0, 8, 9, 5, 6, 6, 4, 7, 5, 0, 4, 3, 4, 4, 4.

System 4: Treble clef staff starts with a treble clef and a key signature of one sharp (F#). The bass clef staff starts with a bass clef and a key signature of one sharp (F#). The guitar-style staff starts with a treble clef and a key signature of one sharp (F#). The fourth system is marked with a treble clef and a key signature of one sharp (F#). The guitar-style staff has fret numbers: 4, 4, 5, 2, 4, 5, 4, 2, 1, 2, 2, 0, 4, 0, 10, 9, 10, 9, 2, 0.

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9 $\sharp B II$ $B V$ $B II$

T 2 3 5 3 7 5 4

A 0 2 2 4 2 3

B 0 0 0 0 0 0

11 $B IV$

T 0 1 3 1 2 3 2 3

A 0 0 0 0 0 0

B 3 3 3 3 0 0

14 $\sharp B IV$

T 3 1 0 3 2 6 5 6

A 0 0 0 0 0 0

B 0 0 0 0 0 0

16 $B II$ $Arm. XII$ *rall.*

T 2 3 4 0 2 2 2 2

A 0 0 0 0 0 0

B 0 0 0 0 0 0

CineMa**THE PINK PANTHER**

Musica di Henry Mancini

Famosissima colonna sonora dell'omonimo film. Quest'arrangiamento per chitarra è di facile esecuzione presentando sostanzialmente la melodia contrapposta al basso. Ponete attenzione all'andamento swingante del brano.
Arr. Roberto Fabbri

1
i m i m

1 2 3 4

6

1 2 3 4

10

1 2 3 4

14

1
A 2 4 0 1 2 4 0 1 0 0 0 4
B 0 0 0 0 1 1 1

18

1
A 2 4 0 1 2 4 0 1 0 0 3 2 0 2 0 2 3 3
B 0 0 0 0 3 3 2 0 2 3 3

22

1
A 0 3 0 2 0 2 3 2 3 2 3 2 0 2 0 2 2 1 0 4
B 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

26

1
A 0 2 0 2 2 3 4 0 1 0 2 0 2 2 2 2 4 0 1 2 0 0
B 3 3 3 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



Tema dalla ROMANZA IN FA MAGGIORE, Op. 50

L. Van Beethoven

La celebre romanza in Fa maggiore di Beethoven evidenzia la straordinaria capacità di questo genio della musica di creare sognanti melodie. Poter suonare questa musica sul nostro strumento è quindi sempre motivo di grande emozione anche se, in questo caso, richiede un certo impegno.
Arr. Roberto Fabbri

Andante

© in RE

[illegible]

15

f

dim.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a piano introduction, a first ending, and a second ending. The first ending is marked with a '1' and a '2' above the staff, and the second ending is marked with a '1' and a '2' above the staff. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The score is written for a single melodic line, with a bass line provided for reference. The score is written in a clear, legible hand, with notes and rests clearly marked. The score is written on a single page, with the first ending and second ending clearly marked. The score is written in a standard musical notation, with notes and rests clearly marked. The score is written in a clear, legible hand, with notes and rests clearly marked. The score is written on a single page, with the first ending and second ending clearly marked. The score is written in a standard musical notation, with notes and rests clearly marked. The score is written in a clear, legible hand, with notes and rests clearly marked.



CANONE IN RE

J. Pachelbel

Brano celeberrimo molto in voga nelle cerimonie religiose, non presenta particolari difficoltà dal punto di vista ritmico basandosi fondamentalmente su un aspeggio. Si muove lungo tutto il manico. Attenzione quindi alle posizioni da prendere. La parte centrale del grado si muove di più ed ha anche delle varianti ritmiche (croma e coppia di semicrome) nonché la presenza di alcuni legati che consiglio di eseguire con il tocco appoggiato. Arr. Roberto Fabbri

The musical score is presented in four systems, each consisting of a guitar staff (treble clef) and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The guitar staff features a melody with various ornaments and fingerings, while the bass staff provides a harmonic accompaniment with fingerings. The score includes a variety of musical notation, including notes, rests, and ornaments. The first system is labeled 'B VII', 'B IX', 'B VII', and 'B II'. The second system is labeled 'B II'. The third system is labeled 'B II'. The fourth system is labeled 'B II' and 'B II'. The score ends with a double bar line.

13 $\frac{1}{2}$ B II B II

T 3 2 2 2 3 2 2 3 2 2 5 2 3 0 3 2 2

A 0 2 2 2 2 2 2 0 0 0 2 2

B 0 2 2 2 2 2 2 3

16 $\frac{1}{2}$ B II

T 3 7 5 3 3 2 3 0 2 3 2 0 7 5 7

A 0 0 0 2 2 2 0 2 2 0 7 5 7

B 3 0 0 4 2 4

19 $\frac{1}{2}$ B V

T 3 2 0 3 2 0 3 2 3 2 0 2 0 2 3 5 5 8

A 0 0 0 3 2 0 2 0 4 6 0 6 5 8

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22 B VII $\frac{1}{2}$ B II B VII

T 7 7 10 8 5 3 2 5 3 0 7 9 10 9 7 10 3 2 0 7 5 7 5 8

A 7 7 10 8 5 3 2 5 3 0 7 9 10 9 7 10 0 0 0 7 5 7 5 8

B 7

25

T 5 2 3 5 2 3 5 2 3 0 2 2 3 0 2 0 2 0 2 4 0 2

A 0 2 3 5 2 3 5 2 3 0 2 2 3 0 2 0 2 0 2 4 0 2

B 0 2 3 5 2 3 5 2 3 0 2 2 3 0 2 0 2 0 2 4 0 2

27

3

I 0 0 2 0 4 2 0 2 4 0 2 4

A 0 0 2 0 2 3 2 0 2 3 0 2 3 5

B 3 0

B V

B II

I 5 7 8 5 7 8 5 6 7 5 7 5 6

A 0 0 2 0 2 3 2 0 2 3 0 2 3 5

B 0 2

31

I 0 3 2 0 2 0 0 4 0 2 0 2 3

A 0 0 3 2 3 2 0 2 3 0 3 2 3 0 2

B 3 0

B II

33

I 2 3 0 2 3 0 2 3 0 2

A 0 0 4 2 0 4 2 0 0 4 2 0 0 2 4 2

B 2 3

B II

36

I 2 3 0 2 3 0 2 3 0 2

A 0 0 4 2 0 4 2 0 0 4 2 0 0 2 4 2

B 2 3

40

$\sharp B$ II B II

I
A
B

43

$\sharp B$ V

I
A
B

46

B II

I
A
B

49

$\sharp B$ VII B IX B VII $\sharp B$ II

I
A
B

53

B II B V

I
A
B



ADAGIO

T. Albinoni

Splendido esempio di musica del settecento veneziano questo famosissimo brano trova una nuova chiave di lettura in questa trascrizione chitarristica che pur mantenendo la struttura contrappuntistica del pezzo, presenta la melodia sostanzialmente sulla prima corda e vi consente di poter rendere quella cantabilità che il brano stesso richiede.
Arr. Gianluca Modica

♩

B II

$\frac{1}{2}$ B V

B II

$\frac{1}{2}$ B IX

$\frac{1}{2}$ B VII

Arm. -----

Arm. -- 7

B IX

B VIII

13

VII XII \sharp

T 7 12 11 12

A 10 9 10 9 10 12 13 12 10

B 9 10 9 0 0

B VII

\sharp B V

16

1 2 3 7 2 1 4

1 2 3 4 3 1 4

Arm. VII VII

T 7 8 9 8 8 7 12

A 5 6 5 7 8 7 5

B 0 0 8 5 7 8 0 7 7

19

Arm. VII

B II

T 7 2 3 5 3 2

A 0 0 0 0 0 0

B 7 6 3 3 2 2 1 1 2

Coda

Arm. VII XII

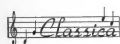
22

dal \otimes a \oplus
poi Coda

T 0

A 5 4 5

B 0 0 0 12 12 7 5 5 0 0 0 4 2 0 0



ARIA sulla 4^a corda

J. S. Bach

Questa ARIA è divenuta molto nota per una sua trascrizione per violino (in Do maggiore, sulla corda di Sol).
La resa di questa trascrizione sulla chitarra è particolarmente felice anche se in alcuni passaggi richiede una certa attenzione alle posizioni da prendere.
Arr. Roberto Fabbri

B I

B II

15

B III B II

I
A
B

18

a m i m i a m

I
A
B

21

B II

I
A
B

24

I
A
B

27

B II

I
A
B

30

T 1 2 3 2 0 3 1 1 3 0 1 3

A 2 0 2 0 2 3 0 0 3 0 0 1 3

B 2 2 3 2 3 3 1 1

33

B III

T 0 3 6 6 5 1 3 1

A 0 2 0 0 5 5 2 0 4 3 2 2 2

B 0 0 3 3 3 3 2 3 3 0 3 3 2

36

T 0 3 0 1 1 0 1 0 2 0 1 0 0 1 4

A 0 0 0 2 3 1 0 2 0 1 0 2 3 3 3

B 2 3 3 1 3 1 3 2 3 5